
Existentialism in the Film *Sang Kiai* and the Relevance of Pancasila Values for Generation Z in the Digital Era

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Abstract: Generation Z navigating the digital era is often described in contemporary discourse as confronting identity crises and moral disorientation amid algorithmic pressures. While Pancasila provides a normative ethical foundation, there is a notable research gap in bridging these state values with existentialist philosophy through contemporary cinematic narratives. Therefore, this study analyzes the existentialist dimensions in the film *Sang Kiai* and examines their potential relevance to Pancasila values for Generation Z in the digital era. It explores how existential values such as freedom, responsibility, and authenticity are represented through the character of KH. Hasyim Asy'ari. This research employs a qualitative descriptive approach, utilizing the film *Sang Kiai* (2013) as the primary data source. The findings show that *Sang Kiai* embodies the spirit of existentialism through the main character's conscious and responsible choices, who embraces struggle and sacrifice as expressions of authentic freedom. These values are consistent with the principles of Pancasila, particularly belief in the One and Only God, just and civilized humanity, and the unity of Indonesia. The film's narrative offers a philosophical model with potential relevance to the ethical challenges often associated with Generation Z in contemporary digital discourse, highlighting film as a conceptual medium for character education and philosophical reflection.

Keywords: existentialism; *Sang Kiai* Film; Pancasila; generation Z; digital era

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Introduction

Cinematic works do not merely function as a form of entertainment, but also serve as arenas of social discourse, media of cultural politics, and spaces for the construction of collective meaning. Within this context, *Sang Kiai*, directed by Rako Prijanto and released in 2013 (Wafi, 2023), portrays the biography of KH. Hasyim Asy'ari is one of the Indonesian films that explicitly intertwine historical narratives, religion, and nationalism (Mutrofin et al., 2025). To profoundly understand the moral choices depicted in such historical films, twentieth-century philosophical currents—particularly Jean-Paul Sartre's existentialism—offer key concepts for interpreting cinematic characters who exhibit freedom, responsibility, existential choice, and authenticity. Evaluating these cinematic and existential representations becomes particularly relevant when linked to efforts to re-internalize Pancasila values among Generation Z in the digital era. Contemporary youth face information overload, tendencies toward social media polarization, and existential pressures related to self-presentation, thus necessitating strong ethical foundations to guide their choices in digital life.

While numerous studies have examined *Sang Kiai* primarily for its biographical and nationalist dimensions (Kartika et al., 2019) (Bayhaqi, 2022), analyzing the film strictly through a historical lens overlooks the philosophical mechanics underlying the protagonist's actions. To critically examine how KH. Hasyim Asy'ari is constructed as a moral leader within this cinematic framework, a structured theoretical approach is required. Twentieth-century philosophical currents—specifically Jean-Paul Sartre's existentialism—provide essential analytical categories such as freedom, facticity, and existential responsibility to dissect these narrative choices. Within the film, the protagonist's refusal to perform the *seikerei* despite colonial oppression is not merely a historical event, but an authentic existential choice reflecting individual agency. Applying Sartre's framework shifts the analysis from interpreting the film as a purely historical spectacle to evaluating it as a cinematic representation of conscious moral decision-making.

From an existentialist perspective, the film becomes particularly relevant when linked to efforts to re-internalize Pancasila values among Generation Z in the digital era (Wajihuddin, 2021). Within contemporary digital sociology discourse, Generation Z is often described in the literature as a cohort facing identity challenges, information disruption, and unstable value shifts. *Sang Kiai* provides a representative model of how Pancasila values can be understood not merely as normative concepts, but as ethical principles manifested through concrete actions. Existentialism is a philosophical current that positions human beings as free and responsible subjects who construct the meaning of their lives through authentic choices. Thinkers such as Jean-Paul Sartre emphasize that human existence is inseparable from individual freedom, inner reflection, moral commitment, and the courage to face risks in order to uphold deeply held values (Nusrat & Abdul Rahim, 2025).

Within the context of *Sang Kiai*, existentialist perspectives are embodied in the figure of Hadratussyaikh K.H. Hasyim Asy'ari, an ulama confronted with historical circumstances that demand difficult moral decisions. When the Japanese occupiers imposed the practice of *seikerei* as a symbol of submission to imperial authority, Kiai Hasyim chose to refuse, despite the consequences of imprisonment and torture (Firmansyah, 2021). In parallel, twentieth-century philosophical currents, particularly Jean-Paul Sartre's existentialism, offer key concepts for

interpreting cinematic characters who exhibit freedom, responsibility, existential choice, and authenticity (Pane & Adisaputera, 2023). Indonesian literary and humanities studies have extensively employed existentialist categories to interpret modern fiction and contemporary social phenomena, ranging from analyses of existential elements in novels to discussions of individual freedom in social decision-making. This demonstrates the flexibility of existentialist thought as a productive analytical lens. Such studies also highlight how existentialism aids in understanding shifts in subjectivity within contemporary society (Purbajati et al., 2024).

In *Sang Kiai*, Kiai Hasyim Asy'ari was depicted as a character who was firmly committed to divine principles, concerned for humanity, and strove for national unity. Although these actions occurred prior to the formal formulation of the state ideology, Kiai Hasyim Asy'ari's historical choices manifested the very ethical foundations that would later form the core principles of Pancasila. Kiai Hasyim Asy'ari's steadfast commitment to divine principles, his concern for humanity, and his struggle for national unity provide a tangible model of how Pancasila operates in real-life situations. The representations of Pancasila in *Sang Kiai* serve as an important source of inspiration for constructing national identity amid the pressures of global digital culture. In an era where algorithms shape information flows and moral values are frequently constructed by social media, Pancasila offers a stable moral reference. Digital life, characterized by social competition, instant self-presentation, and uncertainty, can be balanced by Pancasila values that emphasize authenticity, justice, solidarity, and humanity. Pancasila helps young people understand that freedom in digital spaces must be accompanied by moral responsibility, respect for others, and commitment to collective well-being (Hossain et al., 2023).

Generation Z refers to the demographic cohort born from the mid-1990s to the early 2010s. They have grown up in a social environment fully shaped by technological development, digitalization, and global information networks. As a result, they are often referred to as digital natives, a generation naturally familiar with the internet, social media, smart devices, and digital platforms that shape their ways of thinking, communicating, and constructing identity. The digital era offers significant opportunities for Generation Z, including unlimited access to information, creativity unconstrained by physical space, global connectivity, and more flexible learning and working possibilities (Sardanelli et al., 2025). However, literature suggests that alongside these opportunities emerge new psychological, social, and moral challenges (Espejo et al., 2024). Studies indicate that Generation Z often faces information overload, tendencies toward social media polarization, and existential pressures related to self-presentation, which significantly affect how they form identities, values, and life orientations (Sardanelli et al., 2025; Espejo et al., 2024).

Within digital spaces, researchers note that reality and self-representation frequently intersect; identity is no longer shaped solely by physical experience, but also by online interactions, algorithms, viral trends, and public validation (Sardanelli et al., 2025). Consequently, these conditions can render Generation Z vulnerable to value crises and moral disorientation, thus necessitating strong ethical foundations to guide their choices in digital life. This is where the relevance of existentialism and Pancasila values becomes evident. In this study, Generation Z is understood as a generation seeking existential meaning within a fast-paced and pressure-filled digital world. They face dilemmas between freedom of expression and moral

responsibility, between the desire for recognition and personal authenticity, and between digital openness and the resilience of national identity. Existentialism, with its emphasis on freedom, authenticity, and responsibility, provides philosophical instruments for Generation Z to comprehend the meaning of life in the digital era (Espejo et al., 2024).

The film Sang Kiai, which represents value steadfastness, moral courage, and the existential choices of Kiai Hasyim Asy'ari, can serve as an inspirational source for Generation Z in navigating the complexities of the digital world. Generation Z possesses immense potential, yet simultaneously faces complex existential challenges in the digital era. These challenges are not merely technological, but also extend into ethical, identity, and value-orientation domains (Lesinskis et al., 2023). Therefore, examining existentialism in *Sang Kiai* and its relevance to Pancasila values becomes essential for understanding how this generation can construct strong, authentic, and value-based identities amid ongoing digital transformation.

Research on existentialism in Indonesia demonstrates its relevance across various contexts. For instance, a study by Hafizh Idri Purbajati and Zainol Hasan (Purbajati et al., 2024) discusses Jean-Paul Sartre's existentialist thought within contemporary societal life, particularly focusing on individual freedom and responsibility. Meanwhile, Rizka's (Rizka, 2019) undergraduate thesis examines existentialist elements in the novel *Egosentris* by Syahid Muhammad as a literary object. These studies indicate that existentialist literature in Indonesia has been widely applied in literary and educational research, yet relatively few works directly integrate film studies, national values, and Generation Z in a unified framework. From this review, it can be noted that while existentialist research in literature is abundant, studies focusing on film, particularly *Sang Kiai*, in relation to Pancasila values and Generation Z remain limited. Research on the application of Pancasila values among Generation Z exists, but has not yet been integrated with film and existentialist analysis. Similarly, studies on digital media, Generation Z, and national values are emerging but remain limited. This research, therefore, seeks to fill this gap by integrating three dimensions: existentialism (philosophy), *Sang Kiai* (narrative media), and Pancasila values within the context of Generation Z in the digital era. This research holds several important urgencies. First, from the perspective of film and popular culture, *Sang Kiai* serves as a narrative bridge between national history and national values through film analysis using an existentialist lens. This study opens reflective space to examine how human beings, including cinematic characters, confront freedom, choice, responsibility, alienation, and meaning-making, in accordance with the core themes of Jean-Paul Sartre's existentialism. Second, from the perspective of ideology and national values, Pancasila, as the state ideology and worldview of the Indonesian nation, faces challenges amid digitalization, globalization, and cultural shifts among younger generations. It has been argued that Pancasila values remain relevant but require new approaches to resonate with Generation Z. Within the framework of values and civic education, this study contributes to efforts to actualize Pancasila within modern media contexts. The research mediates how historical films can serve as bridges between Pancasila values and contemporary aesthetics familiar to Generation Z, utilizing adaptive and media-based approaches to ensure continued relevance. Third, as a digital generation, Generation Z possesses unique characteristics, including familiarity with digital media, social networks, and a strong visual culture. This study is expected to contribute to the fields of film philosophy, values

education, and youth studies (Generation Z). The research aims to produce an analytical model applicable to other cinematic works that intersect individual experience and collective demands. Fourth, from methodological and theoretical perspectives, integrating existentialist analysis with Pancasila values and film studies represents a relatively novel and comprehensive approach, opening new research pathways.

While previous literature has explored existentialism in Indonesian fiction (Purbajati et al., 2024) (Rizka, 2019) and the historical-nationalist dimensions of Sang Kiai (Kartika et al., 2019) (Bayhaqi, 2022), a significant research gap remains: no study has yet integrated Sartrean existentialism with cinematic narrative analysis to contextualize Pancasila values specifically for Generation Z. Existing studies tend to treat these topics in isolation, overlooking the potential of historical cinema to serve as a philosophical model for contemporary digital society. To address this gap, the purpose of this study is to analyze the existentialist dimensions represented in the film Sang Kiai and to examine their theoretical relevance as an ethical framework—rooted in Pancasila—for Generation Z in the digital era. Specifically, this research investigates how existential values such as freedom, facticity, and responsibility are depicted through the protagonist's moral choices, and how these cinematic representations can conceptually guide contemporary youth amidst digital disruptions. By formulating these intersections, this study establishes a clear rationale for the qualitative narrative analysis detailed in the subsequent methodology section.

Methods

This study employs a qualitative descriptive-analytical research design. This primary method is applied to systematically describe the narrative structure, character actions, and dialogues within the film Sang Kiai, and subsequently analyze them using Jean-Paul Sartre's existentialist framework. Rather than focusing on statistical measurement, this design enables an in-depth interpretation of the symbolic meanings underlying the protagonist's moral decisions and inner conflicts. These cinematic and philosophical findings are then contextually analyzed to formulate their relevance to Pancasila values for Generation Z.

The data sources in this study are divided into two categories: primary data and secondary data. The primary data are obtained from the film *Sang Kiai* (2013), directed by Rako Prijanto, which serves as the material object of the research. This film is the main source of data because it contains representations of existential and ideological values within the context of KH. Hasyim Asy'ari's struggle, as well as the internalization of Pancasila values. Secondary data are derived from various scholarly literatures and relevant sources that support the analysis, including books on existentialist philosophy, particularly the works of Jean-Paul Sartre, such as *Being and Nothingness* (Sartre, 1943) and *Existentialism Is a Humanism* (Sartre, 1946). Additional sources include literature on film narrative structure theory and scholarly articles related to film studies, Pancasila values, and the characteristics of Generation Z in the digital era.

Data collection was conducted through three applied techniques: observation, documentation, and literature study. Observation was carried out by repeatedly watching the film Sang Kiai to systematically identify narrative elements, visual compositions, dialogues, and character actions (Sugiyono, 2017) that represent existentialist choices and Pancasila values.

Documentation involved capturing still images of key scenes and compiling relevant audiovisual data to map Syd Field's three-act narrative structure. Finally, a literature study was conducted by reviewing scholarly sources specifically related to Jean-Paul Sartre's existentialist philosophy, film narrative theory, Pancasila values, and Generation Z's digital behaviors to construct the analytical framework (Creswell, 2007).

Data analysis was conducted through a systematic procedural approach aligned with the research objectives (Sugiyono, 2017). First, scene selection was performed by identifying and isolating key sequences within the film—such as the refusal to perform seikeirei and the issuance of the Resolution of Jihad—that prominently feature moral dilemmas and existential choices. Second, existentialist concepts were identified by mapping these selected scenes into Syd Field's three-act narrative structure, allowing the researchers to code specific actions as manifestations of Sartrean concepts like facticity, freedom, and existential responsibility. Third, the Pancasila values analysis was carried out by juxtaposing the protagonist's authentic actions and moral commitments against the five precepts of Pancasila, particularly focusing on how religious fidelity and human dignity were cinematically represented. Finally, to draw conclusions regarding their relevance to Generation Z, the synthesized cinematic values were theoretically analyzed against contemporary literature detailing the ethical and algorithmic challenges faced by digital natives (Sartre, 1943). This comparative synthesis generated the final interpretative conclusions regarding the film's potential as a moral model for contemporary youth.

The research framework of “Existentialism in the Film *Sang Kiai* and the Relevance of Pancasila Values for Generation Z in the Digital Era” is illustrated in the following figure:

Figure 1. Research Framework



To guide this study, a conceptual framework was established (Figure 1). The framework illustrates the flow of concepts applied in the research. First, the film *Sang Kiai* is structurally dissected using Syd Field's three-act narrative structure (Setup, Confrontation, and Resolution) to map the narrative progression. Within these structural acts, the protagonist's moral conflicts are interpreted using Jean-Paul Sartre's existentialist concepts, specifically focusing on being-for-itself, freedom, facticity, and existential responsibility. These identified existential actions are then correlated with the principles of Pancasila to extract their ethical dimensions. Ultimately, the synthesis of these values forms the conceptual foundation used to evaluate their relevance as an ethical guideline for Generation Z navigating the digital era.

Results

The meaning of Jean-Paul Sartre's existentialism within the narrative structure of the film, based on Syd Field's three-act theory, can be more concretely observed in the following table:

Table 1




Jean-Paul Sartre's Existentialist Analysis through the Three-Act Narrative Structure in the Film Sang Kiai

Act	Narrative Description of <i>Sang Kiai</i>	Existential Meaning (Sartre)
Act I-Setup	The film opens with the situation of the Japanese occupation in Indonesia and KH. Hasyim Asy'ari, leading the Tebuireng Islamic boarding school, refused to perform <i>seikeirei</i> (a gesture of respect to the Japanese Emperor).	KH. Hasyim Asy'ari's action reflects being-for-itself, namely self-consciousness that refuses to be subjugated by external structures, demonstrating the principle that existence precedes essence, that is, choosing to become a free human being before being defined by external power.
Act II-Confrontation	The conflict intensifies when KH. Hasyim Asy'ari is arrested and tortured for being considered rebellious toward the Japanese authorities. His students face a dilemma between submitting to the colonizers or upholding their teacher's principles.	This stage presents facticity, the factual social and political conditions that limit human freedom. However, Sartre emphasizes that human beings remain free to choose even within such limitations. KH. Hasyim Asy'ari affirms existential responsibility to defend divine values and independence.
Act III-Resolution	The film concludes with the release of KH. Hasyim Asy'ari and the proclamation of the <i>Resolusi Jihad</i> against colonialism. His struggle becomes a national and moral inspiration for Muslims and the Indonesian people.	This act illustrates the peak of existential responsibility and the actualization of true freedom (<i>freedom of choice</i>). KH. Hasyim Asy'ari's existence transcends the self and becomes a symbol of independence and Pancasila values such as Divinity, Humanity, and Unity.

(Source: Data derived from the researcher's analysis of the film *Sang Kiai*, 2025)

The three-act narrative structure proposed by Syd Field in the film *Sang Kiai* can be seen in the following table:

Table 2
The Three-Act Structure in the Film Sang Kiai

Figure	Act	Description
	Act I (Setup)	The film opens with the situation of the Japanese occupation in Indonesia and KH. Hasyim Asy'ari, leading the Tebuireng Islamic boarding school, refused to perform <i>seikeirei</i> (a gesture of respect to the Japanese Emperor).
	Act II (Confrontation)	The conflict intensifies when KH. Hasyim Asy'ari is arrested and tortured for being considered rebellious against the Japanese authorities. His students face a moral dilemma between submitting to the occupiers or upholding the principles taught by their teacher.
	Act III (Resolution)	The film concludes with the release of KH. Hasyim Asy'ari and the proclamation of the <i>Resolution of Jihad</i> against colonial domination. His struggle becomes a source of national and moral inspiration for Muslims and the Indonesian nation.

Discussion

The existentialist analysis of Jean-Paul Sartre, through the use of several existential concepts and meanings of existence in the film *Sang Kiai*, as well as their relevance to Pancasila values for Generation Z in the digital era, can be seen in the following table:

Table 3

Existentialist Analysis of the Film Sang Kiai and the Relevance of Pancasila Values for Generation Z in the Digital Era

Sartrean Existential Elements	Scenes/Dialogue in <i>Sang Kiai</i>	Existential Meaning	Relevance to Pancasila Values	Relevance for Generation Z in the Digital Era
Being-in-itself	Society and students live passively under colonial rule.	Static existence without moral awareness.	Social Justice demands active awareness.	The risk of becoming passive within digital algorithmic flows.
Being-for-itself	KH. Hasyim Asy'ari refuses to perform <i>seikeirei</i> .	Self-awareness and freedom of choice.	Belief in One God, Humanity, and the Unity of Indonesia.	Digital identity must be constructed on ethical principles, not conformity.
Freedom	We are free human beings	Freedom as the essence of humanity.	Dignified and ethical freedom.	Freedom of expression on social media must be responsible.
Facticity	Colonialism and political pressure limit choices.	Humans are free to give meaning within limitations.	Facing limitations with wisdom.	Algorithmic pressure and FOMO (<i>fear of missing out</i>) can be transformed into intelligent action.
Existential Responsibility	Continuing to teach students despite being imprisoned.	Consistency in moral choices.	Unity and Social Justice.	Maintaining a positive digital footprint and contributing constructively to the public sphere.

(Source: Researcher's analytical data based on the film *Sang Kiai*, 2025)

Jean-Paul Sartre's Existentialist Analysis Through the Three-Act Narrative Structure in the Film Sang Kiai

The analysis in Table 1 can be explained as follows. Act I (Setup) presents the narrative of KH. Hasyim Asy'ari refused to perform *seikeirei* and rejected submission to Japanese authority. From Jean-Paul Sartre's existentialist perspective, KH. Hasyim Asy'ari's actions in this opening act demonstrate *being-for-itself*, namely the reflective awareness through which humans determine their own identity. Sartre emphasizes that human beings are never complete; they are always "in the process of becoming" through the choices they make. In this context, KH. Hasyim consciously refuses to submit to an ideology that contradicts *tawhid* and Islamic morality. This action embodies Sartre's principle that "existence precedes essence," asserting

that a human being is not determined by colonial political structures, but by authentic actions freely chosen.

Act II (Confrontation) presents the narrative of KH. Hasyim Asy'ari is being imprisoned and tortured, while the santri face profound moral dilemmas. This act illustrates Jean-Paul Sartre's existential concept of *facticity*, namely the factual conditions that limit human existence, such as colonialism, oppression, and threats of violence. However, Sartre argues that facticity never abolishes freedom, because humans always retain the ability to choose their attitude and response to the situations they face. Both KH. Hasyim and the santri demonstrate that even under the brutal pressure of the colonizers, they continue to choose to uphold their principles. This stance represents existential responsibility, as they acknowledge that their moral choices carry consequences not only for themselves but also for the wider religious community and the nation.

Act III (Resolution) narrates KH. Hasyim Asy'ari's release from imprisonment and his proclamation of the *Resolution of Jihad*, through which his struggle becomes a source of national inspiration. From the perspective of Jean-Paul Sartre's existentialism, this act represents the culmination of the actualization of freedom. After enduring suffering and making difficult existential choices, KH. Hasyim reaches a stage in which his actions transcend his individual self. In Sartre's thought, an authentic human being is responsible not only for himself, but also for all of humanity. The call of the *Resolution of Jihad* constitutes an action with universal impact and is widely recognized as a catalyst for the struggle of 10 November, illustrating that KH. Hasyim Asy'ari's existential choices generate profound social, political, and spiritual transformation.

Existentialist Analysis of the Film Sang Kiai and the Relevance of Pancasila Values for Generation Z in the Digital Era

The analysis presented in Table 2 can be elaborated as follows. In *Sang Kiai*, scenes depicting the community and santri living under the pressures of colonial rule illustrate a form of passive existence. They are situated in a condition of "merely being," without the capacity to make free choices. This situation portrays humans as *being-in-itself*. According to Sartre (Sartre, 1943), *being-in-itself* refers to a static mode of existence, lacking reflection, projects, or self-awareness. In *Sang Kiai*, the colonial condition deprives society of the space to make autonomous decisions, causing its existence to be largely determined by external forces.

Within the context of Pancasila, this passive condition contradicts the value of social justice, which demands active participation in the realization of justice (Indah et al., 2022). Generation Z often experiences a similar condition in the digital sphere, where they passively follow algorithmic flows or viral culture without critical awareness. The scene depicting KH. Hasyim Asy'ari's refusal to perform *seikeirei* becomes a crucial turning point in the film, as it represents his conscious moral choice to reject an act that degrades national dignity and contradicts his religious beliefs. This action reflects the existential mode of *being-for-itself*, in which humans are aware of their existence and capable of transcending their situation. Its relevance to Pancasila is evident in the values of Belief in the One and Only God, Just and Civilized Humanity, and the Unity of Indonesia (Wajihuddin, 2022). For Generation Z, this scene serves as a model for how

personal identity should be constructed on the basis of moral consciousness rather than digital social pressure.

KH. Hasyim Asy'ari's dialogue affirming that humans are free and should submit to no one except God symbolizes existential freedom. In Sartrean existentialism, freedom constitutes the essence of humanity; however, it is inseparable from responsibility. This value aligns with Pancasila's principles concerning human dignity and social justice. In the context of Generation Z, freedom of expression on social media should be understood not merely as a right, but also as a moral responsibility to create a healthy and ethical digital ecosystem. The conditions of colonialism, physical pressure, and threats of violence represent forms of facticity that constrain KH. Hasyim Asy'ari's moral choices. Nevertheless, as Sartre explains, facticity is not a justification for surrendering to circumstances; humans remain free to ascribe meaning to their limitations. In the lives of Generation Z, facticity appears in the form of digital lifestyle pressures, demands for productivity, and algorithmic dominance. Despite these constraints, they remain free to make ethical and intelligent choices in their use of technology in accordance with Pancasila values.

KH. Hasyim Asy'ari continues to educate his santri even while in detention, demonstrating that he not only chooses freely but also bears the moral consequences of his choices. Jean-Paul Sartre emphasizes that humans are responsible not only for themselves but for all of humanity. This sense of responsibility resonates with the principles of the Unity of Indonesia and Social Justice (Amanda Putri et al., 2022). For Generation Z, existential responsibility entails maintaining consistency in their digital footprint, using social media for constructive purposes, and actively participating in the reinforcement of national values.

Conclusion

This study concludes that the film *Sang Kiai* structurally represents existentialist values—specifically freedom, facticity, and existential responsibility—through the moral choices of KH. Hasyim Asy'ari during colonial oppression. The findings demonstrate that these cinematic representations align closely with the principles of Pancasila, particularly Belief in the One and Only God, Just and Civilized Humanity, and the Unity of Indonesia. Furthermore, the synthesis of these existential and national values offers a conceptual ethical model. Amidst a digital era characterized by algorithmic pressures and value relativism, the moral courage and responsibility depicted in the film demonstrate potential relevance as a theoretical ethical guideline for Generation Z in navigating contemporary digital spaces.

From an academic perspective, this research advances the fields of existentialist philosophy, film studies, and Pancasila values education by offering an integrative analytical model that combines Sartrean existentialism, film narrative structure, and national ideology. This approach enriches Indonesian film studies with a philosophical perspective that is both contextual and applicable to the issues faced by younger generations. Furthermore, the study opens opportunities for the development of interdisciplinary research that connects Western philosophy, local-national values, and the challenges of digital culture. Practically, the findings can be applied in character education, digital literacy, and Pancasila learning through film-based

media. For future research, empirical studies on Generation Z's reception of philosophically nuanced films are recommended, along with the expansion of research objects to other Indonesian films that address themes of morality, nationhood, and identity in the digital era.

Author Contribution Statement

Author 1 contributed to the conceptualization and research design, data curation and investigation, methodology development, project administration, writing of the original draft, and writing through review and editing. **Author 2** contributed to methodology development, writing through review and editing, and validation of the research findings. **Author 3** contributed to formal analysis and data visualization, as well as writing through review and editing.

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